



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE SOCIETY OF DESIGNERS

PROCEEDINGS OF THE SOCIETY OF DESIGNERS

A DESIGNER FROM THE BIRMINGHAM SCHOOL.

Mr. Louis Fairfax-Muckley is a Stourbridge man, and obtained the rudiments of his art education during a six or seven years' course at the Birmingham School. He is *from* it—the Birmingham School—though not necessarily of it. And eminently satisfactory such a course may be said to be, when it is supplemented, as in Mr. Muckley's case, by frequent visits to London and considerable time spent in study of the art treasures there displayed.

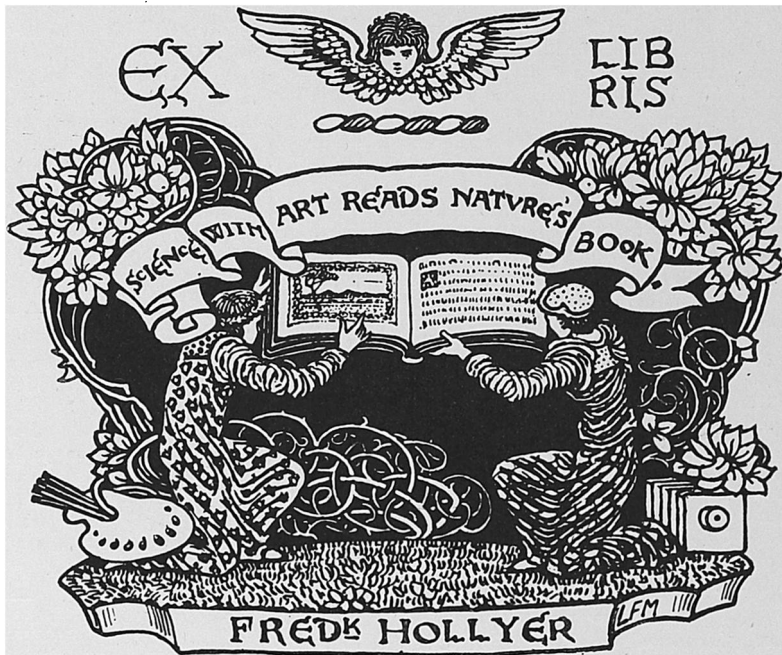
It is obvious Mr. Fairfax-Muckley has been largely influenced by the work of that great master of the modern archaic, Sir E. Burne-Jones; though, it may be said, he aims at introducing a healthier atmosphere. It may also fairly be claimed that, however much the adoption of such a style of work is due to that influence, yet the working out and perfecting of the style have been governed not so much by the modern artist's work, as

by the old masters who were his masters. Mr. Fairfax-Muckley has always had a strong bent towards the straightforward methods of the early painters, even in dealing with purely modern subjects, as one of our illustrations shows.

As the designer of the printed page, Mr. Muckley shows to great advantage; as witness the beautiful designs for his well-known edition of the 'Faerie Queene,' which fully express his natural admiration of the early Italian work. Some of the figure subjects and decorative settings in this work leave nothing to be desired, so perfect is the balance of black, white, and grey. It is plain to see the designer understands the meaning of, and what can be done with, black and white.

Our block of the romantic and rather weird design, *Phæton's Sisters*, is from a black and white drawing of the picture now—at time of writing—exhibited in the Royal Academy.

DESIGN FOR BOOKPLATE
BY L. FAIRFAX-MUCKLEY



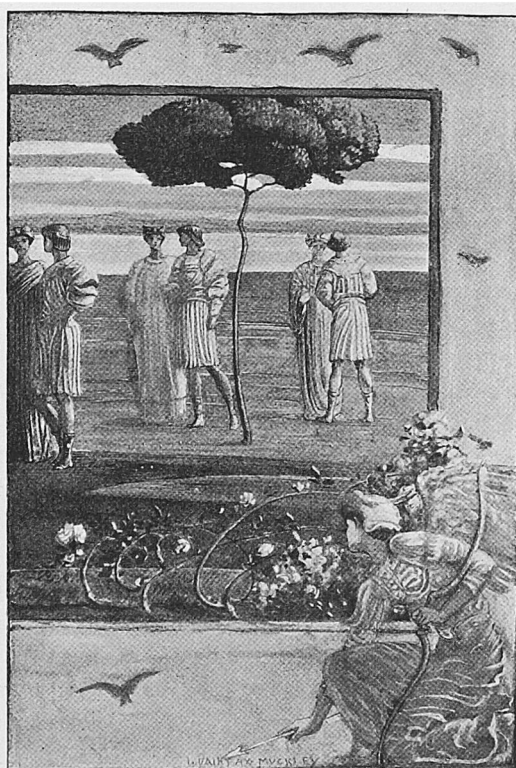


ILLUSTRATION TO CHAUCER'S 'ROMAUNT OF THE ROSE,'
FROM WATER-COLOUR DESIGN BY L. FAIRFAX-MUCKLEY

*The swiftest of these arrows five
Out of a bowe for to drive,
And best feathered for to flee,
And fairest eke, was clepid Beauté*

DESIGNERS' JOTTINGS.

THE lecture by Mr. F. Hamilton Jackson upon 'The Essentials of Design for Stained Glass' was given, as announced, before the Society of Designers in Clifford's Inn Hall, on Tuesday, 21st May, 1901; Mr. Geo. C. Haité, President of the Society, being in the chair. The lecturer gave an interesting historical retrospect of work in stained glass, and a variety of hints based upon his long experience of the art. He pointed out, for example, that in a tall window the treatment of the top must be very different from that of the lower portion, as it was considerably further from the eye of the spectator; that in a larger building much heavier leads and bolder work were needed than in a small one; and that the colouration of a window should be suited to its situation, that for a northern window being unsuitable for one which had a southern aspect.

Dealing with the treatment of design for stained glass, Mr. Jackson urged that the nature of the material must be considered and utilised, its beauty being developed and its special qualities used as the starting point of the treatment. The necessities of manufacture must be frankly recognised, and, indeed, rather emphasised than slurred over in an attempt at concealment. Moderation in effect and a sane treatment of the subjects chosen was usually more pleasing in effect than the bizarre and extravagant, or the attempt to overstep the line dividing pictorial design from that appropriate to stained glass.

Another point to which the lecturer directed attention, was that any effect requiring the expression of tonal

values was inappropriate in a window, only such things as were intelligible in silhouette being really admissible. Blacking out added enormously to the brilliancy of a window. It was essential that if the subject stretched across several lights, each light should compose happily within its own limits while bearing its part in the general composition. Those qualities of design which were admirable when properly treated in mural paintings would generally commend themselves in a window, though it was permissible so to arrange the effect as to produce greater variety of colour. Finally the lecturer urged that it should be borne in mind that a design in stained glass was purely design in coloured light, and everything which obscured the brilliancy of the effect of the light so as to make the glass dull and dead was entirely out of place.

In the discussion which followed, the President said it was a matter for thankfulness that much of the stained glass work of the early Victorian period would not last; it was not only badly designed, but badly executed, and would fall to pieces. Mr. Philip H. Newman, Vice-President of the Society, referred to the windows put into St. Paul's Cathedral as the most disastrous failures in stained-glass work executed in the present generation. Mr. B. Andrew Lillie, who assisted Mr. Jackson in the demonstration of methods and processes of manufacture, joined in the discussion.

Of the many eulogistic Press notices of the late Sir Walter Besant and his work, few have omitted an appreciative word in reference to the time he gave so